



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2015-2016

season of events

Wind Ensemble

Gillian MacKay, conductor

Saturday, November 28, 2015

7:30 pm

MacMillan Theatre, 80 Queen's Park

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



University of Toronto Wind Ensemble

Gillian MacKay, conductor

PROGRAM

Blow it Up, Start Again

Jonathan Newman
(b. 1972)

Dusk

Steven Bryant
(b. 1972)

Michele Jacot, graduate conductor

Three Comments on War

Jan Meyerowitz
(1913-1998)

- i. Chorale Prelude on a Secular Melody "Jean Renaud"*
- ii. Battle Music*
- iii. Epitaph*

Intermission

Toccata Marziale

Ralph Vaughan Williams
(1872-1958)

Alexandra Bourque, graduate conductor

Tabula Rasa

Don Macdonald
(b. 1966)

Dance Movements

Philip Sparke
(b. 1951)

- i. Ritmico*
- ii. Molto vivo (for the woodwinds)*
- iii. Lento (for the brass)*
- iv. Ritmico*

Wind Ensemble

Flute

Elena Baker
Mouna Ben Hadj Tahar
Noah Verheyen
Katharine Hao
Alice Park
Tina Su

Oboe

Meredith Liu
Eric Luo
Simon McNamee

Bassoon

Rebecca Jury
Rae Pauze

Clarinet

Zhengtao (Tony) Chen
Marco De Conno
Jason Han
Mark Kim
Andrew Shen Lin
Alison Mejury
Lana Ruzin
Yat Chun (Jonathan) Wong

Saxophone

James Conquer
Kevin Huang
Russell Lu
Nolan Sprangers
Jennifer Tran
Marco Wong

Trumpet

Freddy Abu Sido
Carlene Brown
Gillian Chreptyk
Harrison Venables
Brian McAuley
Jonathan Yuen

Horn

Simon Au-Yeung
Kathleen McIntosh
Kiersten Singh
Ilinca Stafie
Kolby Zinger-Harris

Trombone

Mabelynn Dill
Brayden Friesen
Ann-Merrie Leung
Alexander Redman
Zachary Everett (bass)

Euphonium

Denise Simpson*

Tuba

Caitlin Jodoin*
Braydan Pelley

Double Bass

Mac VanDuzer
Steve Ungur

Piano

Dane Ko

Harp

Alanna Ellison

Percussion

Yang Chen
Branden Kelly
Sehun (Sam) Kim
Allison Lam
Ashley Patoine
Andrew Siu
Danielle Sum

*ensemble manager

Program Notes

Jonathan Newman (b.1972)

Blow it Up, Start Again (2012)

Jonathan Newman attended Boston University's School for the Arts, studying composition with Richard Cornell and Charles Fussell, and conducting with Lukas Foss. He went on to study at The Juilliard School, where his composition teachers were John Corigliano and David Del Tredici, and for conducting, Miguel Harth-Bedoya.

Newman is a founding member of BCM International, a composers' consortium consisting of four members, including Eric Whitacre, Jim Bonney and Steven Bryant, another of tonight's featured composers. The group's mandate is to enhance the repertoire with new works not limited by traditional approaches. Newman's works are known for their incorporation of pop, blues, jazz and funk genres into otherwise more traditionally classical models.

The original version of *Blow it Up, Start Again* was written for the Chicago Youth Symphony Orchestra and has been performed by other orchestras, including the Royal Philharmonic Orchestra at the 2015 BBC Proms. The subsequent wind band version was commissioned by a collection of 10 American and Canadian university and high school ensembles.

Newman's own program note reads, "If the system isn't working anymore then do what Guy Fawkes tried and go anarchist: blow it up and start again." However, Newman's intention is more celebratory than anarchistic.

Steven Bryant (b.1972)

Dusk (2004)

American composer Steven Bryant studied composition at the Juilliard School with John Corigliano, at the University of North Texas with Cindy McTee and at Ouachita University with Francis McBeth. An active composer and conductor, Bryant has a varied catalog, composing many works for wind ensemble, orchestra and chamber ensemble, as well as several electronic and electro-acoustic pieces. He strongly believes in the value of music education, and has written a number of works for developing musicians. *Dusk* was commissioned by the Langley High School Wind Symphony and was premiered in April 2004 at the MENC National Convention, by the group, with Andrew Gekoskie conducting. *Dusk* is part of a three-work 'night cycle,' continuing with *The Marbled Midnight Mile*, and ending with *First Light*. Bryant's recent commissions include a concerto for trombone, written for Joseph Alessi and the Dallas Wind Symphony, which will have its premiere in February of 2016.

This simple yet dramatic chorale-like work perfectly depicts all that is dusk. The calm and peacefulness of twilight, but also the suddenly and surprisingly changing colours of the evening sky, as it grasps onto the remaining minutes of day before fading to black. Mirroring the ever-changing sky, Bryant writes a layered musical soundscape in his use of orchestration and parallel fourth and fifth harmonic motifs. Empty space is also employed to create a feeling of openness and reflection.

Jan Meyerowitz (1913 - 1998)
Three Comments on War (1964)

Born in Breslau, Germany, Jan Meyerowitz moved to Berlin in 1927 and studied with Walter Gmeindl and Alexander Zemlinsky. In 1933, he continued on to Rome, studying composition with Ottorino Respighi and Alfredo Casella and conducting with Bernardino Molinari. His works were performed by musicians such as Jean-Pierre Rampal, and were frequently broadcast over the radio waves. In 1946, Meyerowitz immigrated to America, where he worked at Tanglewood's Berkshire Music Festival, and later joined the composition departments at Brooklyn College and City College of New York. Other compositions include orchestral and chamber works as well as a flute concerto.

Meyerowitz's first composition for band, *Three Comments on War*, was commissioned by the Southern Division of CBDNA (College Band Directors' National Association) and the Ostwald Foundation. The work was premiered on December 18, 1964, at the 13th National CBDNA Conference in Tempe, Arizona, by the University of New Mexico Concert Band conducted by William Rhoads.

Tonight's transcription was completed in honour of Meyerowitz's centennial and the 50th anniversary of the work by Erik Leung, director of bands at Fresno State University, (and graduate conducting alumnus of the U of T). Leung, with assistance from Dr. Mallory Thompson, (director of bands at Northwestern University), painstakingly assembled this version by comparing several editions of the

score and correcting mistakes in the printed music to produce an edition that Meyerowitz had hopefully originally intended. This is an unusually and delightfully deep work for winds, and this evening is its Canadian premiere.

Notes from the composer:

The melody that serves as *Chorale* of the first movement, an anonymous secular French ballad of antiquity, is the folksong "Jean Renaud" that tells the story of a mortally wounded king who comes home to die. His mother makes desperate efforts to hide the tragic event from his queen who has just given birth to a son. The efforts are unsuccessful and the queen, in order to remain forever with Renaud, asks the earth to split open and to 'swallow' her. The song is the cantus firmus of the beginning and the end of the *Chorale Prelude*. The middle portion is a plaintive cantabile crescendo evolved from the voices that support the cantus firmus in the opening section.

The second movement, *Battle Music*, has a program idea that is traditional enough. Examples of battle music are found in Renaissance and baroque music. Their tone is heroic and somewhat humorous and the same appeal can be found in their late echo, Beethoven's *Wellington's Victory*. Modern war has certainly not eliminated the heroic aspect of battle, but its catastrophic grimness is quite unrelieved. The present *Battle Music* wants to be a reflection of this. It is written in sonata form with the minor very noticeable irregularity that the two principle themes are "conjured up" by preparatory passages, and not stated directly. The first theme represents the battle events, the second is an

anticipation of one of the songs of mourning of the finale.

The third movement, *Epitaph*, is a memorial piece for a soldier. The principal songlike theme, appearing in three sections of the piece, forms a five-point rondo with two other songlike episodes. A short quotation of “Jean Renaud” leads into a violent, ominous final fanfare.

Ralph Vaughan Williams (1872 - 1958) *Toccata Marziale* (1924)

Ralph Vaughan Williams was born in the Cotswold village of Down Ampney, England. He studied composition at Trinity College, Cambridge. He was later a student of Charles Stanford and Hubert Parry at the Royal College of Music, followed by Max Bruch in Berlin and Maurice Ravel in Paris.

Vaughan Williams was one of a group of English composers who traveled the English countryside collecting folk songs, carols and hymns from singers, notating them for future generations, and of course for use in his own compositions. He was good friends with Gustav Holst, who was also inspired by English folk song, and the two often compared notes and shared musical ideas. Vaughan Williams served in the voluntary Field Ambulance Service during World War I, and was deeply affected by the brutality and loss of life that occurred, all of which greatly influenced his composing. After the war, Vaughan Williams became a professor of composition at the Royal College of Music in London, and was the artistic director of the Leith Hill Music Festival for many years, where he regularly conducted performances of Bach's *St. Matthew Passion*, among

other works. His output includes nine symphonies, five operas, ballet, stage and film music, song cycles, church music and works for chorus and orchestra.

Toccata Marziale, the first movement of a proposed Concerto Grosso, was premiered by the Royal Military Band in 1924 at Wembley Stadium, under the direction of H.E. Adkins. Vaughan Williams' second work for band, the work has become one of the most significant pieces in the traditional wind band repertoire.

A contrapuntal masterpiece, the work uses a juxtaposition of textures, diatonic movement of parallel major and minor triads, and major, minor and whole tone scales, with movement in mass sections of woodwinds and brass. The entire work is built upon a single motif and includes countermelodies, echo fragments and accompanying patterns.

Don Macdonald (B.1966) *Tabula Rasa* (2010)

Canadian performer, conductor, educator and composer Don Macdonald is currently a faculty member at the Selkirk College Contemporary Music and Technology Program in Nelson, British Columbia, where he chairs the composition department. A composer of diverse genres, Macdonald writes for choir, instrumental ensembles, opera, theatre, and dance, as well as scores for commercials, video games, films and television shows. He has received two Genie nominations and five Leo nominations for his work in Canadian film.

As a vocalist, Macdonald is a founding member of ensembles Musica Intima and Chor Leone, freelances with the Vancouver Chamber Choir and has performed as a soloist with various ensembles, including the Vancouver Symphony Orchestra. As a conductor, he has held positions as assistant conductor of the Vancouver Bach Choir and musical director of the Simon Fraser University Choir. He is also frequently seen leading sessions for film and television recording.

Originally a choral work, *Tabula Rasa* (or *Blank Slate* in English) is one of five works published by Cypress Choral Music for the Canadian Chamber Choir, and received the DaCapo Chamber Choir award for Best Choral Composition in 2010. Tonight's transcription for Concert Band was created by Dr. Mark Hopkins, director of bands at Acadia University in Wolfville, Nova Scotia.

Uncharacteristically, the notes of *Tabula Rasa* were composed first and later were adjusted to match the text of a Spanish poem written by Macdonald's wife, Allison Girvan. The *Blank Slate* title has multiple references for Macdonald. A page of unwritten music, and also the image conjured up through Girvan's poem, of a quiet moment with mother and child, when mother realizes the great 'blank slate' potential of the small, new human being in her arms.

Text translation:

In my arms, breathe. Life without limits. Light of day, dark night. Sleep, dream, rest in safety. With your heart, your soul, listen and know this truth: Within you are boundless futures, if you are given freedom; freedom to grow, freedom to learn, freedom to touch,

freedom to feel, freedom to imagine, freedom to love, freedom to be loved.

Philip Sparke (b.1951)

Dance Movements (1996)

Philip Sparke was born in London, England, and studied composition, trumpet and piano at the Royal College of Music. It was there that Sparke's interest in wind music, and brass band in particular, arose. He formed a brass band comprising students, and wrote works for the group, as well as for the College's wind orchestra.

He soon began receiving commissions from wind groups all over the world, his first significant one being for the Centennial Brass Band Championships in New Zealand, *The Land of the Long White Cloud*. Subsequently, more commissions and guest conducting opportunities came about, including a commission and recording of his music with the Tokyo Kosei Wind Orchestra of Japan.

Sparke has won prestigious awards for many of his works and has conducted and adjudicated all over the globe, including most European countries, Scandinavia, Australia, New Zealand, Japan, Taiwan, South Korea, Canada and the US. In 2000, Sparke founded his own publishing company, Anglo Music Press. Commissioned by the United States Air Force Band, *Dance Movements* was premiered by the group at the Florida Music Educators' Association Convention in 1996.

The work is written in four continuous movements, the second one featuring the woodwind section and the third, the brass. All movements are inspired by dance, though no specific

dance rhythms are used. The fourth movement in particular is inspired by Sparke's fascination with the *West Side Story* dance music of Leonard Bernstein. Listen for a declamatory statement of the first three notes of "Maria" in the basses, toward the end of the last movement.

Program notes by Alexandra Bourque
and Michele Jacot.

Biographies

Gillian MacKay

Gillian MacKay is professor of music of the University of Toronto, where she conducts the Wind Ensemble and teaches undergraduate and graduate conducting. MacKay has an active professional career as a trumpeter, conductor, adjudicator and clinician. She has conducted honour ensembles throughout Canada and the United States, and is associate conductor of the Canadian Wind Orchestra. MacKay has adjudicated Canadian band festivals at local, provincial and national levels in Canada. Abroad, she has conducted honour bands and judged competitions in Singapore, Thailand and Korea.

MacKay enjoys presenting clinics and workshops at provincial and state conferences in Canada and the United States, and is known for her work on the relationship between conducting and mime. Recognized as a conducting pedagogue, MacKay leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada and the United States.

MacKay holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary and Northwestern University. Previously, she was the director of the School of Music at the University of Windsor.

Alexandra Bourque

Alexandra Bourque is a conductor, teacher, violinist and trombone player. She holds two bachelor degrees (B. Mus. and B.Ed.) from McGill University as well as a CEGEP Diploma in Music (classical violin performance) from L'École de Musique Vincent-D'Indy. She is in the first year of the master of music degree in wind conducting under the supervision of Dr. Gillian Mackay.

A devoted teacher, Bourque is convinced of the necessity to invest in future generations. She has worked for the Commission scolaire de Laval as an elementary school teacher, teaching more than 250 students, and taught violin at Collège Régina Assumpta, Le Jardin des Violons, and in her private studio.

Bourque was the assistant conductor for the Cercle Philharmonique de St-Jean in 2014-2015 and the assistant sirector for the DOXA Choir in Terrebonne from 2012-2014. She has participated in a variety of music symposiums in Quebec, Montreal, Sherbrooke, Toronto and Vancouver. She studied orchestral and wind conducting with Uri Mayer, Alexis Häuser, Jeff Reynolds, Alain Cazes, Jerry Luckhardt and Robert Taylor. She is the recipient of five scholarships from McGill University.

Michele Jacot

Michele Jacot (BMusPerf U of T, MMusPerf Northwestern U.), is a musician with an active schedule of performing, conducting, teaching and concert production.

Jacot is equally at home as a clarinetist, saxophonist and flutist, and is often featured as a soloist or ensemble performer on all her instruments. She has played with symphony orchestras and opera companies across Ontario, as well as in theatre pit orchestras including Mirvish Productions and the Shaw Festival.

Michele is extremely honoured to be the associate conductor for Canadian musical icon, Howard Cable. She has recently appeared as guest conductor of the Sudbury Symphony and Symphony Nova Scotia.

In addition, Michele is a dedicated teacher and is in demand from the elementary to the post-secondary level. She maintains a busy timetable teaching privately, presenting workshops, adjudicating, and designing and leading woodwind clinics for music educators.

Michele is also the artistic director of Toronto's Wychwood Clarinet Choir and is proud to be a Yamaha Canada Spotlight Artist.

Mark your 2016 calendars!

Wind Ensemble

Saturday, January 30 @ 7:30 pm

GILLIAN MACKAY *conductor*

Bell — *Vision Quest*

Seranno Alarcon — *Duende*

Denenberg — *Tappan Zee Bridge*

Daugherty — *Raise the Roof* with Xuanyu (Carol) Wang

Bates — *Mothership*

Wind Symphony at the New Music Festival

Friday, February 5 @ 7:30 pm

JEFFREY REYNOLDS *conductor*

Ticheli — *Rest*

Bell — *From Chaos to the Birth of a Dancing Star*

Rosauero — Concerto for Marimba with Danielle Sum

Ling — *Rhapsody* (winner of 2015 Wind Composition Award)

Maslanka — *Testament*

Wind Ensemble

Saturday, March 19 @ 7:30 pm

GILLIAN MACKAY *conductor*

Estacio — *Bootlegger's Tarantella* (arr. Michalak)

Mahr — *Endurance*

Colgrass — *Arctic Dreams*

Michael Colgrass is the Wilma & Clifford Smith Visitor in Music

Wind Symphony

Thursday, March 24 @ 7:30 pm

JEFFREY REYNOLDS *conductor*

Gorb — *Awayday*

Calvert — *Romantic Variations*

Whitacre — *October*

Reed — *La Fiesta Mexicana*

Grainger — *Irish Tune and Shepherd's Hey*

Ticheli — *Blue Shades*

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